

# THE SCHOOL ARTS BOOK

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## POTTERY FOR HIGH SCHOOLS

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ALTHOUGH the art of making pottery is one of the oldest known arts, the idea of introducing it into the public school curriculum is of recent date. The value of teaching pottery in connection with clay modeling is coming to be more and more recognized, for in work in pottery a practical application of clay is made by putting it into useful forms. The necessary equipment for teaching the subject can be added with little expense to any modeling equipment.

The present article will treat of but one of the various methods followed in teaching pottery, the method of casting. This method requires some skill, yet it is one that can be used with good results in any High School where some experience in modeling has been acquired.

In addition to what may already form a modeling equipment, the following will be necessary for work in pottery:—a foot power lathe; a table 4 ft.

by 6 ft. with a slate top; a box for drying, Fig. 1, divided into two parts for convenience, heated by a steam coil, by gas, or by kerosene; and a kiln for firing.

With the above equipment and a supply of clay, we are ready for work.

The first step is to design the form to be made, Fig. 2, which is of the simplest sort; the second step is to make a working drawing, Fig. 3, in which 3-8" to the foot is allowed for contraction when using common white earthenware clay; and 3-4" to the foot when using red clay.

A tube to fit the spindle of lathe, Fig. 4 a, is made of heavy wrapping paper; the length of this tube is about twice the height of the object to be made. A cylinder of the same length and material as the tube is also made with its diameter 1" greater than the working drawing Fig. 5 a. Coat a part of the table with \* parting and place cylinder Fig. 5 a, on end over parting and make it water tight around the bottom by using modeling clay and then place paper tube in centre of cylinder Fig. 5 b.

Mix plaster of paris in basin and pour in steadily to avoid air holes. It is necessary to mix

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\* Parting receipt or size for washing mould:—1-4 lb. soft soap, 1-2 oz. refined tallow, piece of soda size of marble, one pint water, boil and stir well for twenty minutes. To use the parting, lather the mould well, then wash it clean with clean water; lather mould again and wipe it dry with the same brush. After using parting, a little olive oil may be used, but very sparingly and with a clean brush.

enough to fill cylinder with one pouring. When this has set, remove paper cylinder, but do not disturb tube in center as this is to be used in turning the form.

This cylinder of plaster that we now have ought to stand about one week in a fairly warm room. When entirely dry we place it on spindle of lathe Fig. 4, and turn model as required Fig. 6. If, in turning, plaster is too soft, let it dry longer.

When turning model, for convenience in making the mould, a space should be left at both top and bottom which is called waste as shown in Fig. 3 a and b. After model is turned, give it as many coats of parting as it will absorb to obtain a smooth surface. We are now ready to make the mould.

The model should be divided into two parts by a line, exercising a great deal of care to get it divided equally as suggested by broken line Fig. 3 c. The model is next placed horizontally on the slate table top, and ordinary modeling clay is used to form a bed for lower half, Fig. 7 and 8, a a; the top sloped away from model as at b, c, d, gives thickness of mould which should not be less than one inch.

Boards, useful sizes of which, are 6" by 6", 6" by 8" and 6" by 10", 1-2" thick, are then placed about the clay foundation as shown in Fig. 9, with weights placed at the sides or cord tied about them to keep them in place. The boards should always be covered with parting before using.

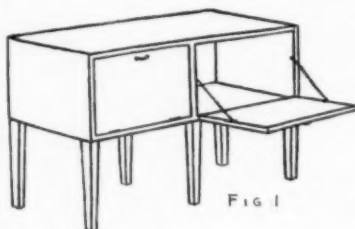


FIG. 1

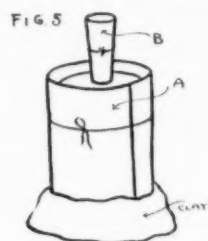


FIG. 5

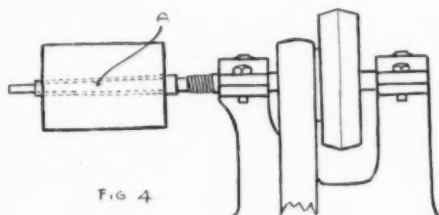


FIG. 4



FIG. 2.

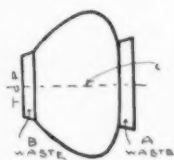


FIG. 3

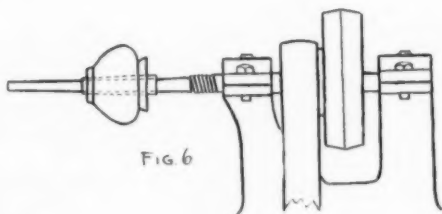


FIG. 6

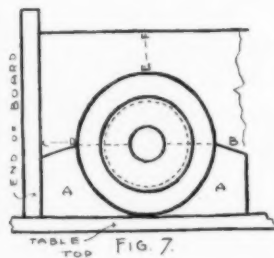


FIG. 7.

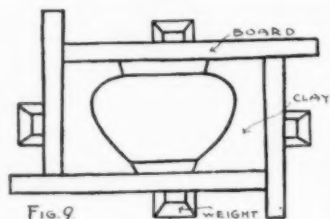


FIG. 9



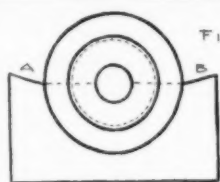


FIG. 10

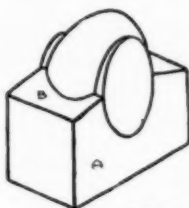


FIG. 8.

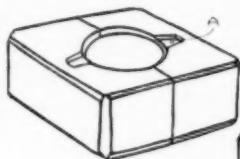


FIG. 12



FIG. 13.

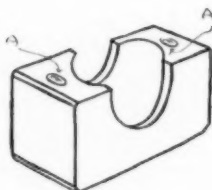


FIG. 11

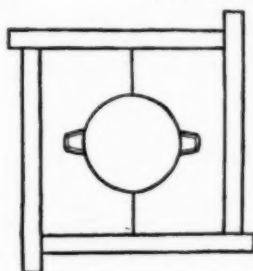


FIG. 14.

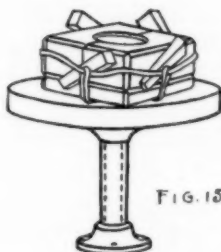


FIG. 15.

From highest part of model set off thickness of mould making E F, equal to the distance C D, Fig. 7, and mark on boards. Mix and pour in plaster, avoiding air bubbles, till it rises to the point F marked on boards. Wait till plaster is set then release pressure from outside. Remove clay and take model from plaster, Fig. 10, while warm and sweating. If left to get cold, operation is very difficult. Clean model and remove any roughness, and make the surfaces on mould, A and B, Fig. 10, level. Take a cent and using it as a drill make a hole in the centre of each side about 3-8 of an inch deep, Fig. 11 a. These will serve as a key to keep the sides of the mould from slipping.

Now lather faces B B, Fig. 1, with parting, being very careful to keep it from the inside of the mould. If it does get in, the mould is practically useless. Replace form in the half mould and use parting as at first. Put boards around as before in Fig. 9, mix and pour in plaster making second half same thickness as first half of mould. Wait till warm and do as at first. Next remove waste left on base of form, Fig. 3 a, by putting on spindle of lathe and turning it off. Then clean model and plug up hole in bottom with a little clay and apply parting. Place model in mould and tie sides firmly together, Fig. 12, and cut keys in bottom as at A, and lather with parting. Place mould top down and put boards around and make fast as before,

Fig. 13. Set off thickness of base required and then pour in plaster. After taking model out of mould put it together again and tie tight, placing it then in the drying box, Fig. 1, with a temperature of about 80 degrees, leaving it for a day or two. When quite dry take apart and trim off all outer edges. Top edges coming together should never be trimmed. Now put separate parts in box again to complete drying. When the mould is completely dry we are ready for casting.

Put the mould together, tie with cord, and wedge, Fig. 14. Cord must not go over top of mould. Place on whirler Fig. 15, (which may be any revolving table) and pour in \*slip, with care to avoid bubbles, keeping mould in motion from right to left or vice versa. This assures an even distribution of the slip about the mould. Keep adding a little slip as it settles from top of mould and, at the end of about ten minutes, cease pouring and let slip sink below top to see thickness of vase. If it does not appear to be as thick as desired, fill it up again with slip and whirl it a few minutes longer. When we have the required thickness, pour out all surplus slip into the pitcher and let it drain a little by turning it bottom side up over the pitcher.

Then place the mould in a warm place to dry and when the clay is about as hard as cheese remove wedges and cord and also the mould. Always pull

\*Slip is clay finely ground and mixed with water to the consistency of cream.

mould away horizontally. Place vase where moisture will evaporate sufficiently to trim. When trimmed place the vase in the drying box. When absolutely dry it is ready to fire.

The subjects of decorating, glazing, and firing will be treated in a later article.

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## WATER COLOR IN ELEMENTARY SCHOOLS

"**W**HAT to teach and how to teach it, is what I would like to know about water-color," said a Boston public school teacher the other day. The School Arts Book gave us some of the "whats" to teach in its annotated outlines for October and will supplement this, no doubt, in its future issues. It may not be amiss to speak here, briefly, concerning some of the difficulties with the "how" and to try to give some practical suggestions as to the schoolroom handling of this important medium.

There are two general ways of handling water-color in the class room. One is the process of "touching in," so called, which has its place in the representation of flowers, foliage or vari-colored objects requiring subtle transitions from one tone to another in very small areas; or where one color is floated or blended into another for the expression of certain other naturalistic effects. Such work has no place in the primary schools where the aim is to give power to express one or two general color ideas. The other process, "flat wash," is the process for representation in lower grades and for all grades in design. The latter of these two processes is the more general in its application, and must, therefore, be taught first in all grades. The former is very apt to be confused with the latter or become a part of it in our teaching. In reality, it is a matter

of advanced technique and depends for its successful use upon "natural feeling" and long practice.

In general, pupils are provided with a three or six color box and a number seven brush. Tube colors, however, are better for all work in design. Paint and brush do not make a complete painting outfit. A clean cloth, clean water and a piece of trial paper are indispensable; but this is not all. There must be some place or places where washes may be mixed and left until they are laid, sometimes several, one upon another, being necessary.

If the lesson is the representation of a lemon or a pink, the inside of the box cover may suffice for mixing the washes, but if there are more than two washes to be made, or if there is need for any considerable quantity to be prepared, the cover is positively inadequate. Then some other receptacle must be found. Each building should have two or three sets of small paint pans or their equivalent for class use. These should be collected and the painting lessons in various rooms arranged so that two or three sets of these pans may be passed from room to room when necessary. If the pans are not provided the pupils are glad to contribute, each a couple of small sauce plates, or similar articles. These, with a bottle of clear water will equip each pupil fairly well for work.

The difficulty in exactly matching a tone and the desirability of not wasting material both argue

for class training, in preparing the first time the right amount of wash. Suppose a lesson problem calls for approximately a teaspoonful of green half-neutral and two teaspoonfuls of red one-fourth neutral for each pupil. If the paint is tube color put about one teaspoonful of clear water into each of two clean dishes. Squeeze from the bottom of the tubes green into one dish and red into the other. (If the standard green is not provided, make it from new blue and gamboge.) Stroke the paint into the water until thoroughly mixed — taking care to avoid bubbles and sediment. Color should always be thin enough to flow with perfect freedom before it is applied.

When the normal green and normal red are ready, take about three-fourths of the green in a third dish, pour into this one-fourth of the red and gently mix. The resulting color will be approximately green half neutral. Into the original dish of red pour about half of the original green and the result is approximately red one-fourth neutral. The small amount of normal red left will probably be needed in one of the two pans to produce the right intensity.

Use the trial paper frequently, teaching the class to do so with economy. Remind them that they are not painting a barn.

"Isolate one idea and develop it" is a good motto whether the problem is one in arithmetic or

water-color. The question of required difference in values of the two colors should be discussed after that of intensity has been settled. The values are made by the introduction of clear water into the original color to produce a lighter value and more red and green paint (or perhaps black) in producing a darker value.

If more colors than the first two are to be prepared, the pans should be thoroughly washed and wiped before any new color is mixed. Colors must absolutely not be "botched" together. With representation and simple first-mode color-schemes the mechanic is much simpler but there is just as much need for a definite method of procedure as with the development of harmonies in the more complex modes.

Perhaps the laying of washes is less difficult than the mixing of them. Still there are some few vital considerations that need emphasis here.

The paper should be of good quality and the brushes flexible and not worn out. In general, wet the surface to be painted before trying to paint it. When it is dry, raise the top edge so that the paper makes an angle of about thirty degrees with the desk. Thoroughly saturate the brush with wash and apply to left top corner of surface to be covered. Move the brush to the right allowing the color to follow it and to "puddle" at the lower edge of the painted surface. Begin at the left again and pull



this puddle downward and to the right across the surface. Repeat this process, wetting the brush each time before the paper absorbs the entire "puddle" at the bottom. It is important to keep the paper quite wet and to move the wash over the surface without mopping the paper. When the surface is entirely covered the edges should be clean and straight. The surplus wash at the bottom is taken up on the point of the brush which has been dried by wiping on the cloth.

Every class needs occasional lessons devoted entirely to practice in handling the medium. The teacher should give the distinct steps in the process illustrating each on paper held so the class can see clearly how she works. This may be accomplished by placing large sized sheets upon an easel, by collecting the class about the teacher's desk as she works, or by standing sidewise in front of the class and working upon ordinary sized drawing paper which is securely fastened to a drawing board with thumb tacks.

We must remember that if a dark rich color is desired, it is better to go over the surface two or three times than to attempt to get the result with mud. Always wait until the surface is perfectly dry before applying a second wash.

It very often happens, particularly in covering large areas, that the wash settles either in sediment form or in streaks when dry. If the paper is poor

the work is generally bad beyond help. If it is good, pin the drawing securely to a board with thumb tacks. Hold it under running water, and scrub it gently with brush or a small sponge until the surface is quite smooth, and the specks with most of the color have disappeared. When the paper is perfectly dry, apply another wash and wait for this to dry. If the result is still unsatisfactory, repeat the process until a clear flat tone results.

In using Japanese paper we must remember that it takes a wash lighter in value and less intense in effect than the ordinary drawing paper. This should be considered in the mixing.

What the class does is the test of our work. In teaching the use of water-color, like all other teaching, work for good class results. Anybody can produce a few good papers. This is either the effect of accident, or the result of special endowment on the part of a few pupils. Know before every lesson exactly what you want and expect to get. Decide precisely how you will get this and in what order of steps you will proceed to work. Train the class to take directions quickly and to follow them accurately and understandingly. Out of the habits of obedience and order develops the power to do independent, individual work.

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## OUR MANUAL TRAINING COURSE

### A FEW NOTES

**F**OR convenience our work is grouped as follows: Elementary Manual Training, Grades one to five inclusive; Correlated School Papers, Grades five to nine, inclusive; and Arts and Crafts Work in the high school. The supplement contains the illustrations. The plates were made from our exhibition at the St. Louis Exposition.

#### ELEMENTARY MANUAL TRAINING

##### Grades I to V

A list of articles which would be useful in the class room was requested from every teacher at the beginning of the year. Some of these articles have now a place in the course.

In every grade the use of the ruler is earnestly taken up. In the grades above the third the compass is used also.

Manual Training in the first two grades consists of mat weaving, card sewing, and a most valuable course in training the mind and fingers by constructing boxes, baskets and toy furniture by folding, cutting and pasting paper. This requires first, attention, then accuracy and neatness on the part of the child and what is more, it gives him great pleasure in making something himself.

A regular course of color study is carried through these grades. Many of these models are suggestive of similar articles that the teacher may

work out with her classes in place of the regular model. Each article is useful from the child's standpoint. They may last the day or hour only but are no less satisfactory to him.

A course of drawing is also carried on as a separate study but related to this work.

The grade teachers carry on the work in both subjects under the supervision of the drawing teacher.

One and one-half hours a week is given to manual training and drawing together in these grades. Twenty articles are made in each grade or one every two weeks.

#### CORRELATED SCHOOL PAPERS

##### Grades V to IX

This phase of manual training has been found to have a very definite value in the schools and all our school work has become neater, more artistic and accurate than ever before.

An attempt is made in these papers to have the pupils apply the knowledge of art and beauty they may acquire in drawing, to their daily work in school, making all their work artistic. If they do not begin to use their knowledge of art in working out school problems it is not likely it will ever be of much use to them. In spelling the pupils take more pains in learning their lessons so as to not disfigure their booklets with misspelled words.

Though there is no nature study teacher there has been some attempt to correlate nature study with drawing in the 9th grade.

A cabinet filled with folios of illustrative materials is kept for reference and the pupils are alert to find new illustrations that will help them. The covers and some of the pages are done in regular drawing lessons. The other pages during study time.

#### ARTS AND CRAFTS WORK

##### High School

This work is done by special and advanced pupils, some being former graduates of the school. The class is open to all who are willing to make a serious effort and are sufficiently interested in the regular drawing.

Only those who are able to give considerable time and have had good training in drawing are able to accomplish much. Construction is a test of real value. It makes the drawing more practical in the mind of both teacher and pupil. The advanced pupils help to raise the standard as all the pupils can see how each article is worked out.

It would be discouraging to go back to the old method of drawing, or designing, something for practice or possibly to be made sometime after leaving school. Decoration and lettering in the high school are largely steps leading up to actual

construction in wood, iron, leather and other materials. The art side is necessarily emphasized, as only those problems are at present worked out in this class that can be done in the drawing hall and printing room. In the shops the reverse is true. Good construction is here emphasized. Each of the models must be also a work of art as well as an example of good workmanship recognizing structural lines and natural colors and being adapted to some definite use.

The "Monotype," our school paper, is itself a manual training model in which thought is worked out and presented in printed and illustrated form, passing under the criticism of the different teachers. All ideas and sketches that do not fit in a particular place in the problem under consideration are thus sifted out and each pupil has the advantage of seeing for himself why certain ideas are practical and accepted and others impractical and rejected, making it a valuable help in raising and maintaining a high standard in the school room.

A complete description of all branches of the work illustrated by several cuts may be found in the report of the Superintendent of schools for the year 1904.

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## MAKING ONE'S OWN WALL MAPS

**R**UMMAGE through the garret of your school-house and ten to one you will find one or more sets of wall maps laid away and forgotten. And if the school is large and of long standing there are likely to be various sets, representing different epochs in the publishing business and different boards of trustees.

These maps congregate in the attic because, for various reasons they do not meet the needs of the geography lesson; and falling into that fearful category of things too poor to use and too good to throw away, they are thus hoarded by a conscientious janitor. The wall map adapted to the teaching of primary and grammar school geography has yet to be published. It will be of interest to the grade teacher, therefore, to learn that she can make herself a set of wall-maps better than any she can buy—not amateurish productions, but bona fide maps, giving a correct topography of the scope needed in her teaching, delineated on durable cloth-backed paper, varnished and properly finished with sticks and hanger. At our normal school here each graduate goes forth equipped with a series of such maps, eight in the set, of her own making. She does the work as part of her course in the pedagogy of geography.

The method of producing these maps is so simple and inexpensive as to be within the means and skill of every teacher, however situated. And no single

feature of her equipment can prove of a greater or more lasting satisfaction.

At a wholesale paper house may be had sheets of paper 24 x 36", with a muslin backing. They should cost ten or twelve cents apiece. There are two kinds of this paper. One has a coated surface which refuses to take water colors in a flat wash. Avoid this variety and get paper of the plain finish. The dealer calls it a "laid" paper.

You will need ten sheets of this muslin mounted paper, 24 x 36" in size. The rest of your equipment is nothing more than a ruler, a five cent sketching pencil\* and a box of water color paints such as are commonly used in primary schools. The brush coming with such a box is too small. Buy a No. 4.

The maps to be made are eight in number:—

(1) North America, (2) South America, (3) Eurasia, (4) Europe, (5) Africa, (6) The World in Mercator projection, (7) The United States and (8) your own state.

1. Let us begin with South America. Make a tissue paper tracing of this continent, using the full-page colored physical map in one of the advanced school geographies. Let this tracing include coast-line, rivers, lakes and islands, and the line between the lowlands and the highlands. The mountains need not be marked at this time.

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\* Either Dixon No. 341, Eagle 314 or Faber 790.



Around the tracing draw a rectangle  $7 \times 9''$ , so placed as to include the continent and its environs to the best advantage. The size named is a little less than that of the rectangle enclosing the map in the geography.

Mark off the sides of this rectangle into one-inch spaces and connect opposite points. This gives us a mesh of one-inch squares covering the tissue paper tracing.

2. We find now that the size of the muslin-backed paper enables us to enlarge our map  $3 \frac{1}{4}$  times, and we begin by drawing upon it a rectangle  $3 \frac{1}{4}$  times  $7 \times 9''$ , or  $22 \frac{3}{4} \times 29 \frac{1}{4}$ . Of course we shall have an eye for the proper placing of this rectangle, so that the side margins shall be equal, and the lower somewhat wider than the upper.

Divide this oblong now into  $3 \frac{1}{4}''$  squares, using light lines. Trace into it, square for square, the contents of the tissue paper tracing, including the lowland contours.

3. Now the paint box. It should have in it burnt sienna, which gives a brickish red; gamboge, which gives a bright, powerful yellow; and ultramarine, a blue. Be sure about the gamboge. Don't confuse it with yellow ochre, which would ruin your map.

Mix a thin wash of gamboge and tint your lowland areas with it. In doing this, to secure a nice "flat" wash, pin your map to the wall and begin at

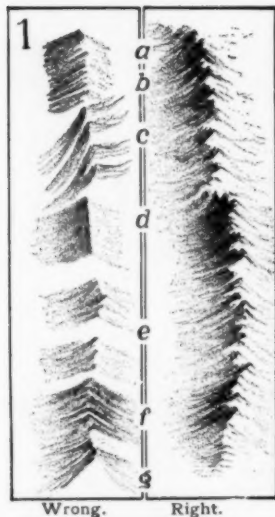


the upper part of the area to be colored. Keep your brush full of color, and after once applying your color, let the spot alone until it is dry. If, when finished, your wash is streaky, your brush was too dry. Keep it full of color. If your wash is smeary and fussy, instead of even and flat, you have gone back and pattered with wet places instead of letting them alone. However, neither of these misfortunes will matter in the lowlands since these areas will later be penciled. But when the time comes to tint the ocean we must have learned to lay a wash.

4. The lowlands tinted, rinse your brush thoroughly and mix a thin wash of burnt sienna. Apply this to the highlands in a similar manner. We now have every part of our land areas tinted, including the islands.

5. The rivers are best drawn in in pen and ink. Writing ink will do but India ink is better. Take the map down from the wall and spread it on a table. Make your rivers taper — from a fine, single pen stroke at the source to a thicker line toward the mouth. A large stream such as the Amazon may be made nearly an eighth of an inch wide in its lower course. Avoid an artificial wriggle in your rivers. Try to suggest the meandering of the stream as well as it is done in the printed map.

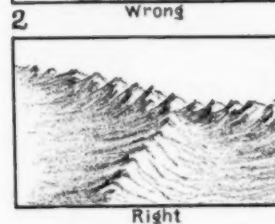
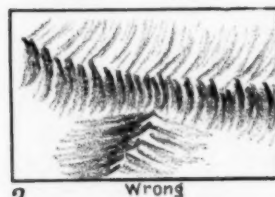
6. The mountain ranges are now to be drawn in with the sketch pencil. (In sharpening this pencil cut only the wood, leaving the "lead" its full thick-



ness.) First get each range located in its right place by a line representing its divide. The rivers will make this an easy matter since, in nearly every case, your range will traverse a highland between rivers. Keep your river in its valley. On no account have it climb up one side of a range and down the other.

Having your divides located, draw one range by way of experiment. It is shown by a lighted slope and a shadowed slope meeting.\* Fig. 1 shows the right and wrong ways of drawing a mountain range.

7. Ranges running east and west seem to perplex the beginner. Here again insist on



\* Fig. 1. (a) Make your shade stroke blackest at the top.

- (b) Blend it gradually into the plateau.
- (c) Keep your mountain on a level base.
- (d) Keep your divide irregular and jagged.
- (e) But don't break your range into short, unrelated chunk.
- (f) Avoid too much penciling on the lighted side.
- (g) Terminate your range with low hills.

your mountain keeping both feet on the ground and its peak pointing to the upper margin of the map. Fig. 2 shows the mistake and its correction.\*

8. When the principal mountain ranges are all in place the remainder of the plateau should be more or less broken by lesser shade strokes suggesting undulations, as in Fig. 3. See also supplement. The drainage will nearly always guide us in placing these irregularities.

9. The entire lowland areas are now to be penciled. This will turn your gamboge yellow to a quiet green. This shading is to be deepest, almost black, at sea level, and gradually lighter as the lowlands increase in elevation, toward the plateau. Study this out carefully in the maps of Sweden and South America herewith. Your penciling should gradually vanish in the lower plateaus. This idea of gradation of shading appears simple enough in conception, yet very few normal students seem able to exemplify it except after repeated criticism.

10. There now remain only the marine areas to be tinted. First remove finger marks, etc., with a soft rubber, being careful not to abrade the paper. Then mix a thin wash of ultramarine. Pin your map to the wall again and tint all water areas—oceans and lakes. Try to get a flat, uniform tint. Re-read the instructions in 3.

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\* Fig. 2. (h) Your mountain must have both feet upon the ground.

(i) Where ranges meet join them in a workmanlike manner.



11. Get some sort of a straight edge and go over your marginal line (of the main rectangle) with a heavy pencil stroke. Use a sketch pencil for this and make the line about a sixteenth of an inch thick. If your map is well done you may appropriately affix your signature, in print letters, just inside the marginal line, in one of the lower corners.

12. Finishing. The map, if left at this stage, will smudge. There are two ways of protecting the surface. One is to blow it with "fixatif." Several successive sprayings are better than one. The fixatif of trade is simply a dilute white shellac. It is cheaper to make it than to buy it. Dissolve a lump of white shellac as big as a plum in a tea-cup of alcohol. The wood alcohol costs less than the other. A tin blower costs ten cents.

Our normal students are varnishing their maps, using an ordinary white varnish diluted with about its own bulk of turpentine. Previous to applying the varnish we spray the map slightly with fixatif—just enough to keep the varnish brush from smudging the penciling.

There are some things to be said in favor of fixatif instead of varnish. It gives a dull finish instead of a gloss. And several sprayings of the fixatif are an ample protection to the surface. By the way, if wood alcohol is used it is as well not to inhale any more of the spray than need be.

There now remains to cut four strips of half-round moulding, to be tacked in pairs at the top and bottom of the map, with the map itself sandwiched between them. Use wire nails long enough to pass slightly through the pair of sticks, so that they may be clinched at the back. A six-inch strip of tape, run through a little brass ring, is slipped between the upper sticks at their middle, and secured by a nail.

These directions for South America apply to all the maps of the series. Europe is turned the other way on the sheet, and being less in area, may be drawn to a larger scale than the other continents. Eurasia will require two sheets pasted together by their long edges. Allow an inch to the pasting. The Mercator also requires two sheets, similarly pasted.

WALTER J. KENYON

State Normal School  
San Francisco, Cal.



## ANNOTATED OUTLINES

### NOVEMBER

**P**PRIMARY. First Year. A. Review the primary and binary colors. Make charts in water color showing two primaries and the resultant binary.

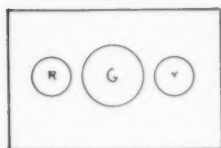
Lay out the sheet as indicated at A. If possible mix each primary in a separate dish and having painted from each, pour some from each into a third dish and mix them to form the binary. A little more of either may be added if necessary to make the binary just half way between the two primaries in color—a green, for example, which is neither too blue nor too yellow. Some teachers prefer to mix the colors themselves before the children, testing the binary until the children are satisfied with its color. The children then work in groups with the colors the teacher has mixed. This method secures results on paper, but is not so educational. It is often forced upon teachers through lack of equipment for each child, and for lack of time.

**B. Make a Thanksgiving souvenir of some sort, according to the ability of the children.**

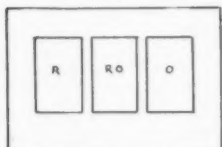
A tracing of the gobbler here given, or better a tracing by the children of an enlarged copy of it (made by the teacher) might be colored in black, white and red, or even more elaborately, if a good model can be found, such for example as the cover of *Outing* for last November. The colored tracing might be mounted on a card, and presented to grandma or somebody else interested in the work of the child.

**Second Year. C. Review hues of color. Make charts in water color showing primary and binary colors with intermediate hues.**

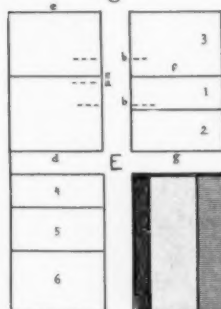
Lay out the sheet as indicated at C. If possible mix the primary in one dish, the binary in another, and the intermediate hue, by mingling some from each in a third. Test and modify the third until



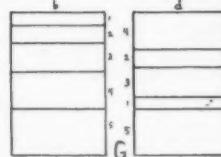
A



D



C



E



F

the hue is a hue equally related to both the other colors. If conditions make this method impracticable the lesson may be given as suggested in the previous grades.

#### D. Make a Thanksgiving souvenir of some sort, according to the ability of the children.

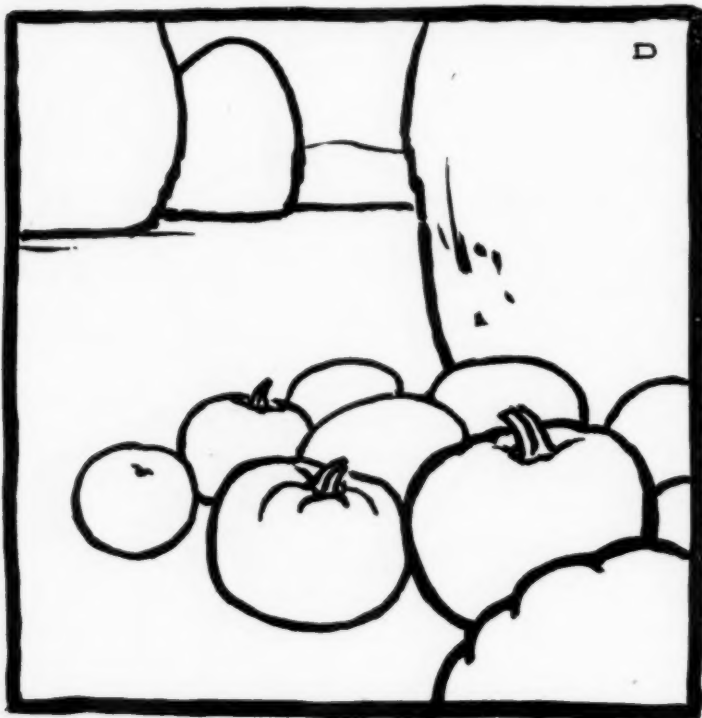
A tracing of a harvest composition such as D may be made and colored with crayon or water color, preferably crayon. Color the sky blue, the distance green-blue, and all the ground a dull yellow-green. Color the two distant hay stacks and the wall of that against which the pumpkins are placed a dull orange-yellow. Color the pumpkins all the hues discoverable from yellow to red-orange, with the strongest, most brilliant colors on the most distant pumpkins. The colored tracings may be mounted on cards and taken home, or used upon Harvest Festival notices.

#### Third Year. E. Teach the Greek division, consistent variation in sizes, in two and three areas. Make a Roman stripe ribbon and color it using tones of one color only or the tones of one color with black, white or gray.

The "Greek division" is a division into two unequal but similar parts. For example, if the oblong E were divided at a the parts would be equal halves, if at b and b, the parts



would be equal thirds. The Greek division is at c, "more than a half and less than two thirds of the distance from d to e. If the larger part f, g, is divided in the same way, the cutting line falls at h; the oblong is now divided into three consistently related parts, 1, 2, 3, and these parts do not fall into a regular sequence like 4, 5, 6, but are in an interrupted order. For the child the terms are: "Make the two parts almost alike but not quite alike." "Make three parts all dif-



ferent, narrow, wider, widest, but with the narrow one or the wide one in the middle."

This varied division of an oblong is now applied in a Roman stripe ribbon, i, to be colored with tones of one color, the most attractive tone being placed in the middle band.

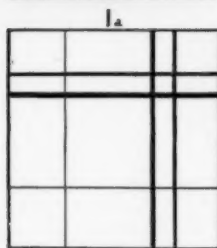
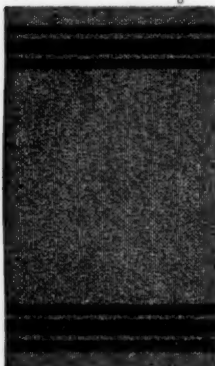
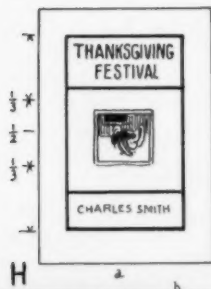
**F. Make a Thanksgiving souvenir of some sort, according to the ability of the children.**

Let them write a brief account of the first thanksgiving, such as that given among the editorials, and make a cover for it, as at Ha, the block for the title being a shade of the color of the paper. Trace the turkey or the hunter and transfer him to the cover. Numberless combinations of these elements are possible from very simple to very complex.

**INTERMEDIATE.**  
**Fourth Year. G.** Teach the subdivision of space into related areas, three and five, and the distribution of these with reference to an axis. Make a rug with strip border at each end, or a ribbon with stripes, or a blanket.

The aim in space division is to secure a consistently related series of measures such as that shown at G, ab, but to have these measures placed in such an order that the eye will not be tempted to follow the steps in one direction or the other. If the measures are placed in succession the eye whenever it falls upon the oblong tends to move from a to b. If the measures are





placed in an interrupted order as at cd, no such tendency is felt. The measures may be placed with reference to a vertical or horizontal axis, as at e. Here these measures are arranged to form five stripes as indicated by the figures 1, 2, 3. The simplest way to secure the five related areas in an interrupted order is to make the Greek division of the space, divide the smaller part into two by the same rule, and the larger into three. See suggestions in previous grade.

**H.** Apply the principle of space division in the making of a Thanksgiving souvenir, or in working out the ribbon or rug design in color in appropriate material.

One application in a cover is shown at H, a. A simple rug at b. The ribbon design may be worked out in beads for a chain, or in coarse thread or raffia for a belt. In any case the color scheme should be limited to the first mode, tones of one color, or tones of gray.

**Fifth Year. I.** Review the subdivision of space into related areas, three, five, any number; and teach the distribution of these with reference to a motive.

The aim is to develop a feeling for consistency not only in the measures themselves but between the measures and the idea of the whole or motive. For example in the plaid Ia the square is the motive, hence the measures

are the same both ways. In b the oblong is the motive and the vertical measures are different from the horizontal measures. This insures in each case a consistent variety in shapes.

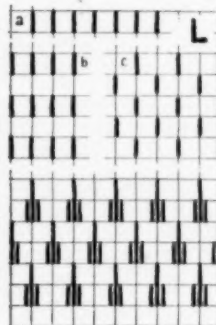
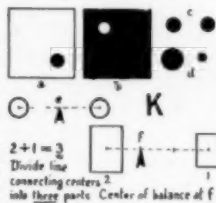
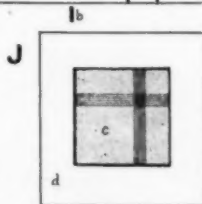
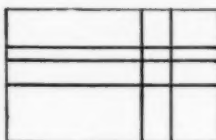
These exercises may well be drawn on colored paper with a strong, black ink line.

**J. Apply the principle of space division in making a plaid in color, in the first or second mode.**

There are two good ways of doing this. The simplest is to cut strips of colored tissue paper and paste them upon a ground of white or colored tissue to form the plaid, c. Cut from card two frames, d, exactly alike with an opening of the required size. Paste these together with the plaid between them. When held to the light the plaid will show the colors properly blended with one another, the whole in a frame of dark. The other way is to use transparent washes of water color. Thickness upon thickness of tissue, like wash upon wash of color will give the shades, or neutralize complementaries.

**Sixth Year. K. Teach the meaning of Attraction and Balance at equal and at unequal distances.**

By sketches on the blackboard, bits of paper thrown upon a ground of white and by the use of pictures lead the children to see what constitutes an attraction. On black a white spot attracts the eye, b, on white a dark spot, a;



anything which contrasts with its environment forms an attraction for the eye. Show that two black spots exactly alike are equally attractive, c. That a large spot is more attractive than a small one, d. That equal spots balance each other at a point midway between them, e. That unequal attractions balance at a point nearer the large one, f. Teach how to find the center of balance through estimating the attractions and dividing the distance between them accordingly.

Sheets containing diagrams like K e and K f should be made by each pupil. The spots may be circular, square or oblong in the first case, but in the second the oblong enables the relative areas to be measured accurately.

**L. Teach the meaning of Repetition, Full Drop repetition, Regular and Alternate, using straight line elements.**

Rule a sheet of paper into quarter inch squares, light lines. Upon these teach repetition of equal intervals, as at a. A series repeated below this, with "units under units" and another equidistant below that will form the surface pattern, known as the full drop regular pattern, b. "Full drop," because the top of each row is below the bottom of the one above it, and the bottom of each is above the top of the one below it. In other words a straight line may be drawn through the pattern from side to side without cutting a unit anywhere. "Regular" because the units fall into as many vertical rows as there are units in the top horizontal row. When the units in a full drop pattern are spaced as at c, the pattern is called a full drop alternate. "Alternate" because the *units* in one row come beneath *spaces* in the next row.

These units may be drawn quickly and accurately by means of a flat ended tooth pick dipped in ink or other color. The beauty of the pattern depends upon the spacing. The finished sheets may be of tinted paper (or a tint may be laid upon a white sheet) with the units drawn in a related color. The aim should be a harmony in the third mode, related colors.



**GRAMMAR. Seventh Year.**

**M. Review Balance.** Continue the study of Attractions and of Balance, and teach the balance of divided areas at equal and unequal distances.

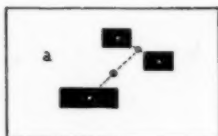
See previous grade for suggestions for review lessons. By illustrations on the board, on paper and from pictures show that if one of two equal spots be divided, the three attractions will balance as at a. That if the original spots are unequal but properly balanced the equilibrium is not disturbed by dividing one of the areas and properly balancing the parts upon its center, b.

Have each pupil figure out an original problem in the balance of divided areas, and make a sheet in black and white.

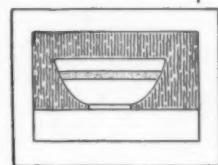
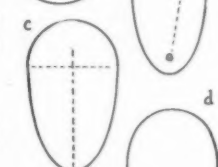
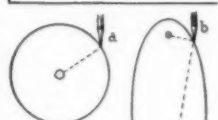
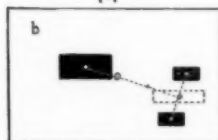
**N. Teach Abstract Curves,** circular, elliptical and oval, and their differences.

Construct the circle and the ellipse mechanically, using a string and one pin for the circle, a; the string and two for the ellipse, b. Construct an oval by combining a half ellipse with a half circle, c; compare the result with the outline of an egg, d. Show that the oval outline is so subtle in its curvature that to discover its construction is difficult. It is best drawn freehand.

Practice the building of forms with abstract curves. Try a bowl with circular curves, e; elliptical curves; oval curves.

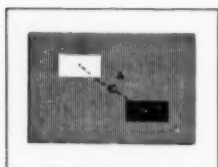


M

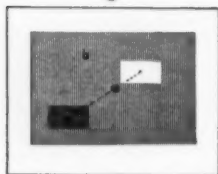


N

f



O



Draw your design accurately on a sheet, f, and tint the background one color and the bowl a related color.

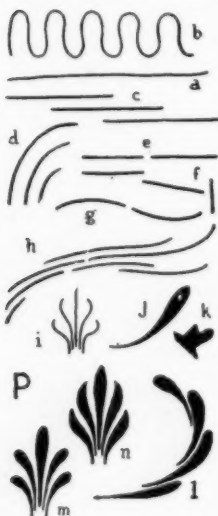
**Eighth Year. O. Review Balance.** Continue the study of Attractions and of Balance and teach the balance of tone.

See previous grades for suggestions for review lessons. By illustrations on the board, on paper, and from pictures show that the power of attraction in a spot of given size and shape may be changed by changing the *value* of the spot, or the *color* of the spot. Review the five toned scale of gray made last month. Show that equal areas of white and black, being equally removed from M, will balance at equal distances from the center as at a. That if D is substituted for Blk, the spot will have one half as much contrast with the M ground, and therefore one half the attraction. Equal spots of Wht. and D. will therefore balance as at b.

Have each pupil figure out an original problem in the balance of unequal attractions in value, and make a sheet in gray.

**P. Teach Movement in Rhythm by means of the abstract spot.**

By blackboard sketches show that the eye tends to follow any line, and to continue in the same direction, unless diverted by a new attraction, hence lines are said to have movement. The movement of a line may be straight



or curved in one direction or another. The movement may be quick, as in the line a (because the eye follows the path instantly and without effort), or slow as in the line b, where the eye is carried up and down in its progress from one end to the other. Adjacent lines which have a similar direction are said to move in rhythm, like the lines in the group c, or in the group d. If the lines are placed so that one follows the other as at e, they move in rhythm. The rhythm is disturbed at f; but restored at g. Such groups of lines as h and i are rhythmic because the direction of each line is influenced by the evident movement of the group. The lines forming the boundary of an abstract spot may have movement in rhythm as at j, or may be in opposition as at k. Given a rhythmic spot j, a rhythmic group of such spots is easily produced, l, or m. In this last case the rhythm of the group could be greatly increased by slightly modifying each part as at n.

Make groups of rhythmic spots in black on white.

**Ninth Year. Q. Review Balance.** Continue the study of Attractions and of Balance, and teach the balance of intensity.

See previous grades for suggestions for review, especially grade eight, balance of tone. Take diagrams like those in grade eight, O, and substitute color for gray. Balance a tone of red, for example, full intensity, with another tone from the same scale and of the same value but one half the intensity. Balance a tone of yellow, for example, full intensity



at the point of maturity (region of H L) with another tone from the same scale full intensity but at the middle value.

Work out an original problem in balance of tone and intensity. Make the sheet in water color.

**R. Review Movement in Rhythm by means of the abstract spot, and apply the principle in conventionalizing a leaf or flower.**

Suppose the leaf to be that of the sumach, drawn in October (see October number, p. 85) and reproduced at a for convenience. Turning the drawing so that the movement of the whole is upward, b, it becomes evident that one may choose between a shape widest near the top as suggested by the right side of the leaf, or widest near the base as suggested by the left side of the leaf. The leaflets also vary. Some being widest near the middle, some above and some below. Moreover some of the leaflets point outward and the tips of some turn inward slightly. Any or all these peculiarities may be seized upon and utilized in the conventional form, as shown at c, d, e, f, g, h. Draw the conventional forms in black or on a white ground. Draw each reversed also.

**HIGH SCHOOL. Freehand Classes. Continue the making of color scales. From outdoor harvest sketches, design a decorative panel having for its subject Harvest Home, and color it appropriately.**

If the outdoor sketches were not made last month, or if it is impossible to make such sketches, the panels may be worked up from harvest pictures cut from the magazines. In the composition of such panels all the principles of space division, balance of attractions, etc., outlined this month for the lower grades, are to be applied, and if the pupils are not familiar with them the principles should be taught while the preliminary sketches for the panel are being made. The working out of such a problem as this Harvest Home composition offers ample opportunity for the most profitable study during the entire month.

The result should have a "fullness of intention" in every detail, and the composition in line, in notan and in color should be according to the principles.

**Mechanical Classes.** Begin the study of Architectural Design, modifying some very simple, well known building to meet more adequately the conditions of its use.

Plate S, for example is a sketch such as last month's outline called for, except that the dimensions are not given. The notes on the plate show how poorly adapted such a structure is. The like may be found in almost every village,—the same lack of adaptation in the building to its ordinary uses.

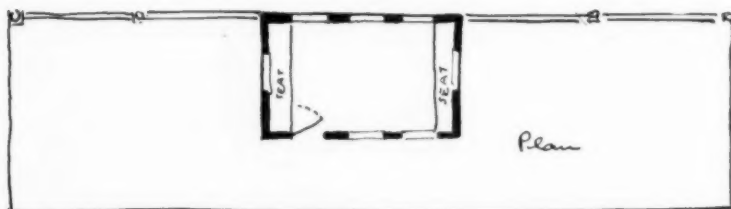
Plate T shows the modified form. In this the fence has been transformed into comfortable seats with a back high enough to shield the passenger from the wind. The length of each seat is determined by the requirements of the proportion of the whole design and the size of a seated figure—it must be a multiple of about 2 feet. The windows are placed in the ends so that persons within may watch for the car, and the platform outside is planned so that people will not stand before the windows and obstruct the view. The door has a clear glass so that one standing may look in or out, and the windows have clear glass below for the benefit of those sitting. The seats are planned to be comfortable. The whole is of very simple construction, shingled all over outside, and sheathed within.

The modifying of a simple structure *in view of the conditions and the requirements of use*, has a fundamental educational value not found in copying "styles."

Plate 5.



Front



Plan

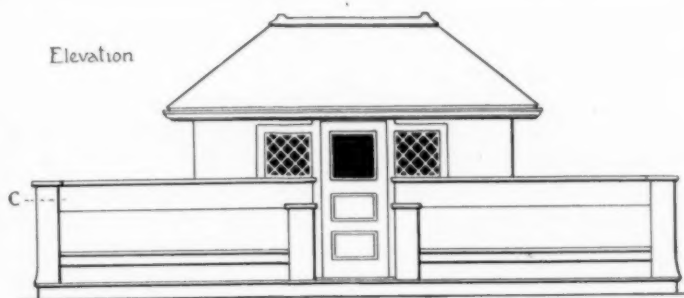
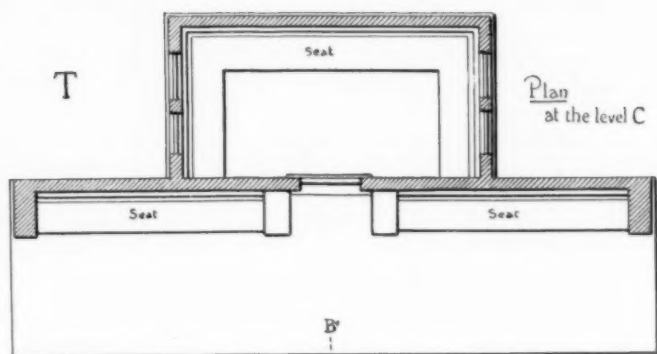
## Electric Railway Station

Freehand sketch from the object.

Notes: Roof red with cast iron crest.  
 Walls. clapboarded, fancy shingled and sheathed. Colors yellow below, green above windows, blue in gable. Trimmings brown. Fence feeble. Top rail set three feet.  
 Inside seats inadequate, one behind door! Too many windows.  
 Fancy sash with colored glass.  
 No gutters. Floor of room a step above platform.



End,



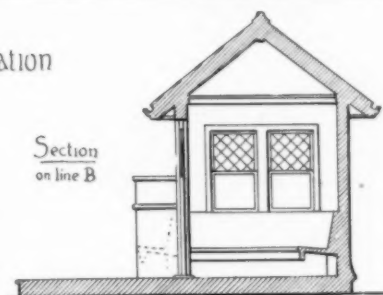
# Electric Railway Station

Scale  $\frac{1}{8}$  in = 1 ft

To be covered with stained  
shingles

—H.T. Bailey—

Section  
on line B



## HELPFUL REFERENCE MATERIAL

**Abstract Curves.** Modern Painters, Vol. IV, Chaps. XVII, on "Banks," gives Ruskin's ideas of the beauty of curves, "finite" and "infinite."

**Attractions.** See Pictorial Composition, Bailey, Year Book Council of Supervisors, 1902, p. 100. Composition in Fine Art, Kettelle, Chap. III.

**Architectural Design.** How to Judge Architecture, Sturgis, Chap. X. See Principles of Constructive Design, Bailey, Year Book Council of Supervisors, 1901, p. 29.

**Balance.** Balance, Daniels, Book, November 1901; January and April 1902.

**Balance of Attractions.** Pictorial Composition, Poore, Chap. III. Principles of Design, Batchelder, Chap. III.

**Balance of Tones.** Principles of Design, Batchelder, Chap. XI. Composition in Fine Art, Kettelle, Chap. V.

**Color.** General Directions. A Course in Water Color, Prang, pp. iii to xv. Flat washes illustrated. Principles of Design, Batchelder, pp. 126 to 130.

**Conventionalization.** Principles of Design, Batchelder, Chap. XII. Admirably illustrated.

**Drop patterns.** The A B C of Surface Repeats, Brown, Book, May 1903. Anatomy of Pattern, Day, pp. 34 to 39, also Chap. II on Pattern Dissection.

**Notan.** Composition, Dow, pp. 36 to 78.

**Pictorial Composition.** Pictorial Composition, Poore, Chaps. I, II, III, IV, etc.

**Plaids.** Prang Text Book IV, pp. 81 to 84.

**Rhythm.** Rhythm, Daniels, Book, May 1904. See also Abstract Spot, above.

**Rugs.** Prang Text Book V, pp. 80 to 83.

**Space division.** Composition, Dow, pp. 16 to 35.



## THE SCHOOL LIBRARY

**Practical Basket Making by George Wharton James.**

**T. L. Hammett Co., Boston, 1904. 6 x 9, 116 pp., 95 illustrations. \$1.**

Any book on this subject bearing the name of Mr. James is sure to be good. This one, as its title indicates, is thoroughly practical. The directions are explicit and detailed enough for the merest novice to follow. The illustrations are of more than ordinary interest, for the local habitation and name of each basket is given, together with the name of the maker and notes on how the work was done. There are suggestions on dying splints, on inserting shells, beads and feathers; on materials and their manipulation, including reed, rattan, grass, raffia, pine needle, palm, and splint. The objects described include twine holders, handkerchief cases, waste baskets, lunch baskets, work baskets, large and small carrying baskets, jewel cases, scrap baskets, knife trays, flower pot covers, mats, hats, belts and chatelaines. The only thing to criticise is the decadent "binding" of the book. An odd disfiguring and ugly wrap for so good a book is without excuse. An envelope containing seven full-sized designs in black and white, accompanies each copy of the book.

**Monthly List of Publications, U. S. Department of Agriculture, Division of Publications, Washington, D. C.**

The average man thinks of the Government as the power that runs the mails, maintains custom houses, gives new bills for old, levies taxes and organizes armies and navies. To such a man the exhibit of our Government at St. Louis is a revelation. It hints at the possibilities of service open to Governments in times of peace. In this service of the people the United States Government stands second to none. The publications of the Department of Agriculture are an example of such service. Every school library should receive the Monthly Lists regularly, and take advantage of the opportunity they offer, to secure the Department publications helpful in school work. They may be had for the asking. List No. 247, gives the bulletins

and circulars, issued by the Department of Agriculture, available for free distribution, corrected to June 15th, 1904. Among the Farmers' Bulletins of value to the teacher are the following:—

- No. 54. Some Common Birds in Their Relation to Agriculture, pp. 48, figs. 22.  
No. 86. Thirty Poisonous Plants of the United States, pp. 32, figs. 24.  
No. 134. Tree Planting on Rural School Grounds, pp. 38, figs. 17.  
No. 173. A Primer of Forestry, pp. 48, figs. 33.  
No. 185. Beautifying the Home Grounds, pp. 24, figs. 8.  
No. 195. Annual Flowering Plants, pp. 48, figs. 55.

The publications classed under the Division of Entomology include monographs on the Buffalo Bug, Mosquitoes, House Flies, the Bed-bug, Silver Fish, Cockroach and the common garden pests. Under Office of Experiment Stations, Circular No. 42 treats of A German Common School Garden. From the Year-book of 1894 reprints may be had of ten pages dealing with the Blue Jay and its Food; from that of 1898, a twelve-page excerpt on Birds as Weed Destroyers; and from that of 1900, two valuable sections, The Food of Nestling Birds, and How Birds Affect the Orchard. The use of these documents is doubly educational: first, as to their subject matter, and second, as to the functions of a central Government.

### **Museum of Fine Arts Bulletin, Boston, September, 1904.**

This valuable bi-monthly publication is sent "to all Annual Subscribers, and, upon application, to any other friend of the Museum." It should be in every school library for it contains not only notices of new exhibits, acquisitions, bequests, etc., but much valuable information concerning ancient manners, customs, events of historic importance and works of art related to them. The September Bulletin tells how free tickets to the Museum may be secured, and announces the courses of Lectures on Art for Teachers, to be given this winter through the co-operation of the Museum and Simmons College. There will be courses on Greek Art by Mr. B. H. Hill of the Museum, Modern Painting by Miss Keyes, Japanese Art by Mr. Paul Chalfin

of the Museum, Renaissance Painting by Mr. William Rankin of Wellesley, and on Methods of Museum Work in connection with Greek and Roman History and Mythology by Miss Thompson of Thayer Academy. Application for any of these courses should be made by letter or in person to the Secretary of Simmons College, Boston.

## THE OCTOBER MAGAZINES

### Booklovers.

The color prints in this magazine are improving gradually. The four this month include a Meissonier and a Thaulow. The best in color is probably *A Vow, Jerusalem*, by Ralli. The distant blue-green foliage is the only discordant note. The pen drawing by Reinhart, p. 440, is as direct, vigorous, well drawn and full of expression as any to be found in the whole range of the month's magazines. On p. 577 is an excellent head in three values by Papine. Study Goetze's plate, p. 580. Compare it if you can with Frank Dicksee's painting of the same subject, a reproduction of which appeared in the *Magazine of Art* in 1887. Meditate a bit, on 'Tears, Idle Tears', p. 585. Crosses! Look at the superb star photographs, pp. 503-509, at the wood interiors, pp. 479-482, and at the earth interiors, pp. 532-536. Read, just for fun, the Confessions of a Jokesmith.

### Century.

If possible find a photograph of Mont St. Michel, and a reproduction of Turner's painting of the same subject and compare them with the charming drawings by Joseph Pennell for *In The Perils of The Sea*. Notice the character of these clouds. Notice that in every drawing the spire is against pure white. Why? Read *God of The Open Air* by Henry Van Dyke. How well the bold free handling of meter and rhyme suits the subject! The illustrative designs by Henry McCarter are equally bold and free. Think of combining free treatment of plant forms, (p. 265) and conventional treatment (in the initials) with a geometric background and border! The effect is not unpleasant, and is certainly in the spirit of the poem. How well

the initials keep their place in the text! Occasionally, it does no harm to realize that all the art of the magazines, even of the very greatest of them, is not excellent. This number of the Century affords a most unusual number of examples of "slips." Impossible pose, unbalanced figures, p. 966; incorrect "model drawing," in the wheels, p. 962; poor rendering of textures—"all wool"—p. 952; no atmosphere, figures snarled up with background, p. 940; figure without substance, cut from paper, almost, p. 919 (especially the boy back to); values wrong so that effect of light is lost, p. 899; doubtful anatomy, frontispiece. What a relief to turn from such a drawing as that on p. 919, where each individual figure seems to have been posed separately for the occasion, to such spirited, convincing drawings as those of Hambridge and Wright, pp. 840-846!

### Country Life.

A House-building number, sumptuously illustrated. The richest single article is The Greatest California Patio House. The most valuable single picture is the frontispiece, the Old Fairbanks House, Dedham. Gates and Gateways offer suggestions in architectural design for high school classes, and The Lighting of a country Home, suggestions in constructive design in metals and glass. The effect of the wrong kind of wall paper is admirably shown on p. 526. Among the ads are some excellent pictures of dogs, p. 487, and an extremely clever sketch of a young woman in automobile costume, p. 576. This number will prove an inspiration to all interested in beautiful school grounds.

### Craftsman.

With the October number The Craftsman begins its 7th volume, with a new dress throughout. It is a handsome magazine. Mr. Charles N. Shean contributes an article on "Mural Painting from the American Point of View." Both the article and Miss Sargent's shrewd comments upon it, are well worth reading. There are illustrations by C. Y. Turner and Will H. Low. Teachers of Manual Training and Structural Design will be interested in Mr. Stickley's

"Thoughts Occasioned by an Anniversary" and in the very instructive illustrations which accompany the article. "A Garden Fountain" sets forth the most Japanese thing in America. This number of the Craftsman contains four colored plates and two on tinted paper, mostly of architectural subjects.

### Harper's.

Among the color plates of the month, that by Howard Pyle, p. 707, must be given first place. The plate holds together well as a whole (except for the corner of the chimney, which because of its light value and sharpness of line seems nearer than the chair) and is admirable in its coloring. Notice especially the effect of fire light, the variety of hue in the green-blue robe, and the wealth of color suggested in the background. The possibilities of the tinted half-tone are hinted at in Miss Conant's Marsh illustrations, pp. 763-768. Cover the lower half of the picture, p. 763, and notice how well the violet of the distant hill is brought out by contrast with the soft golden sky. Cover all but the inch at the right in the picture on p. 764, and notice how well the cool dark woods and water appear against the warm gray sky. The picture on p. 765 would have been better had the plate been trimmed to bring "units under units and tens under tens." In still water a given point finds its reflection *vertically* beneath. The use of color here is, on the whole, the most satisfactory. The color on p. 767 is a trifle green, perhaps, but it suggests moonlight. The upper two-thirds of the picture on p. 768 is excellent. There is too much color in the reflection. Water cannot reflect more color than there is to be reflected! What Carlyle might call "the phantasmagoria" in *The Case of Mr. Helmer*, has been wonderfully well depicted by Henry Hutt, pp. 771 and 774. W. D. Stevens' work, pp. 757 and 761, is excellent in its balance of values. Florence Shinn's characters are all of the same family. Even Mona Lisa, p. 727, is a Tarrant! Compare Abbey's handling of the pen with Miss Shinn's, especially in the rendering of faces. Which says least and tells most?

**House Beautiful.**

The Bric-a-brac Habit by Oliver Coleman should be read and laid to heart. Dutch Colonial Farm Houses by Mrs. Rogers gives a peep into a phase of Colonial architecture not usually included in "Colonial." A House Designed by a Woman, is worth the consideration of teachers of architectural design. Curious Philippine Houses, with six illustrations will be of interest to teachers of geography.

**McClure's.**

The frontispiece is from the bronze bust of George William Curtis by St. Gaudens. The most valuable article for teachers of art is that by John LaFarge on Triumphs. This is illustrated by five of Reubens' pompous paintings. The most adequately illustrated article is The Fireman's Tournament. These figures by Martin Justice are all alive. Read, 'The Child in the Midst' by Margaret Sangster, p. 630. The bright little story of Glass-Eyed Bill, is most sympathetically illustrated by Miss Rice. The sparkling black and white of the illustration on p. 608, is in strong contrast with the grayness of Charlotte Harding's rather novel drawings for A Good Samaritan. The staining of the darks with yellow, pp. 585, 586, etc., is not a successful experiment. The tint is at its best on p. 593 where there is the least of it.

**New England.**

Miss Clara Stanwood describes "The Exhibit of the Boston Public Schools at St. Louis." There are seven illustrations. "The Balsam Fir," by Miss Huntington is altogether too brief. Among the articles of general interest is "Child Life in the Philippines" by Mina Irving and "The Boston Floating Hospital," by Amy Woods.

**Outing.**

Nine admirable drawings of elk by Carl Rungius, illustrate The Last Challenge. The Domestic Trials of Bob White, like all Mr. Job's productions, is a compound of readable text and rare photographs thoroughly enjoyable. Somehow one has faith in the stories

of this lover of the open. There is a good harvest picture on p. 48. The King's Mahout by Caspar Whitney contains more good pictures of elephants than could be found in all the other magazine articles ever written, so far as memory serves. Clifton Johnson presents seven of his well composed photographs illustrating the Cotton Pickers. One Way to Pack a Horse, has some good pen drawings of pack horses by Lynn Bogue Hunt. John Burroughs continues to write about Fake Natural History.

### Printing Art.

Mr. George French describes "The Three-color Process," and Mr. DeVinne contributes the second part of his article, "About the Sizes of Books." This number contains two excellent examples of the three-color process, perfectly mounted: "The Pool of Villa D'Este" by Maxfield Parrish, and "October Days" a photo chromotype from Philadelphia. This number is rich in Old English type effects and in suggestive conventional ornaments (very highly conventional) by Will Bradley, probably, though published by the American Type Founders Co. On p. 83 are good Roman alphabets, free-hand, open, from Mr. Brown's book on "Letters and Lettering."

### Scribner's.

The cover is a rich bit of coloring. The best color plates of the month are the four tinted half-tones by Edwin B. Child, for The Moulders by Benjamin Brooks. They are master-pieces of temperate coloring well drawn and perfect in notan. Nothing finer has yet been produced in the way of magazine illustration. The Royal Academy is the first of a series of papers by Mr. Fred A. Eaton, its Secretary. Among the illustrations are a portrait of West by himself and three portraits by Sir Joshua, one being of himself. There are two masterly renderings of "artificial illumination" by Frost, pp. 481 and 482, and a peaceful gray effect by Blendon Campbell, p. 456. Of Gardner Soper's facile illustrations the best is the first, p. 457. The Field of Art contains a sane appreciation of Watts, by Mr. Charles H. Coffin.

**St. Nicholas.**

A valuable article on Mme. Ronner by F. B. Wickersham is illustrated by a portrait and six pictures of cats and kittens. There is a fine plate, *The Fying Dutchman*, by I. W. Taber, and several vigorous illustrations by the same artist for *Chao Chahng* (an elephant) and *the Man Eater*. On p. 1121 is *Sir Joshua's Princess Sophia Matilda*. As usual every page of the magazine is of interest to children and all who love children. The work of the St. Nicholas League is improving every month, the photographic subjects are selected with better judgment and the drawings are more skilful.

**Studio.**

The color plates should be compared. The first by Albert Moore is a harmony in the third mode, yellow dominant. *The Thames by Houbron*, p. 349, is in the second mode, yellow and violet being the complementaries. *La Peinture* by Chéret, p. 316, is in the fourth mode, a harmony in the triad, yellow, red and blue. *The Bivouac* by Cattermole with its broad treatment and delicate suggestive coloring contrasts well with *Penshurst* by Elgood, p. 339, so full of detail and strong in color. They illustrate two extremes, almost, in water color handling. Three artists are on exhibition this month, Carl Larsson the Swede, Giovanni Segantini the Italian and Jules Chéret the Frenchman,—a practical genius, a "prophet," and a Parisian, whose works might be roughly classified, respectively, as *au sérieux*, *trop sérieux* and *pas sérieux*. Seldom has an article appeared even in the *Studio*, so packed full of interesting things as *The Langham Sketch Club*. The illustrations range "from grave to gay, from lively to severe," and each is excellent in its way. Compare *Meditation*, p. 392, with *Leap Frog*, p. 288! or *The Treasure*, p. 288, with *The Vision*, p. 287; or *The Orator*, p. 286, with *The Waiter*, (sketch from the model), p. 291. Or, again, compare the elemental grandeur of *At Sea*, p. 292, with the jaunty inconsequence of *The Street*, p. 293; or the timidity of *The Haunted House*, p. 280, with the stupidity of *The Revellers*, p. 285. It is hoped that all china decorators will lay to heart such designs as those found on pp. 323, CCCLXXXVIII and



CCCLXXXIX (Don't stop to figure these out! Just turn the pages until you see the great punch bowl under Notes on the Crafts). Miss Oakley's mural decoration, pp. 358, 359, is a master-piece, in composition and in spirit. One of the best Jack and Jill pictures ever made is on p. 364, and one of the best Cat and Queen pictures on p. 367. Don't overlook the little cuts from The Child's Book Plate, at the very end of this instructive and entertaining volume.

### **World of Today.**

The origin of several of the familiar symbols of our caricaturists is explained in Mr. Shephardson's article on the Amenities of a Presidential Campaign. A Prehistoric Necropolis by E. Douglas Shields tells of some astonishing recent finds in Cornwall. In the Home of the Elk, by Henry F. Cope, are six illustrations which reveal unusual ability in composition on the part of the photographer. That on p. 1290 is especially praiseworthy. There is a good landscape by John C. Johansen on p. 1363.

### **World's Work.**

Two articles of general interest are The New York Subway, with thirty-one astonishingly good illustrations from photographs, and The Rebuilding of a great Railroad with seven illuminating pictures. Teachers will enjoy The Spread of Vacation Schools, eleven illustrations, and The Italian in the United States with fifteen plates and three charts. Teachers of Nature Study should know about The Yale Summer School of Forestry by James W. Pinchot. On p. 5329 is a good picture of Senator Hoar.

### **Miscellaneous.**

In American Motherhood, that magazine with a mission, if not "with a million," teachers will find a series of articles by Pamela McArthur Cole on the Folk-Lore of The Months, which will enrich the language work.

Everybody's Magazine for October contains a richly illustrated article by Will Irwin on Harvesting the World Over. Read what is

said under Art, pp. 572-574, about America's Barbizon, Art versus State Shields, and Campaign Banners and Art. Notice throughout the magazine the original and very decorative headpieces signed "F."

The Ladies' Home Journal for October has an unusually effective cover in the first mode, in orange-yellow, by Jessie Wilcox Smith. The Mother and Child is a very successful translation into American of Froschl's Madonna, of recent popularity. The frontispiece, The Golden Legend, by W. L. Taylor, is a skilful composition and well drawn. It is the third in his new series of Longfellow pictures.

The October number of that model publication Masters in Art, deals with Barye, the sculptor of *animal* animals.

In the Outlook for October first is an article which should inspire high school girls with aspirations artward, entitled Women Illustrators of Child Life, by Elizabeth Lore North, with seven good plates of illustrations. Among them is that never-to-be-forgotten figure of Philip at the turning point of his "Madness" by F. Y. Corey.

The October number of the Manual Training Magazine contains a suggestive article by Mr. Charles Vroom on "The Relation of the Artistic to the Mechanical in Manual Arts," "A Special Class in a City School" by Miss Elizabeth Farrell should be taken to heart by the Master of every large grammar building. Any teacher having trouble in holding a class in mechanical drawing should read A. W. Smith's article, page 26.

## EDITORIAL

**T**HE calendar of the year is not that which hangs by your desk. Read the real one whose dividing lines are darkness and silence, and whose days are living pictures,

"The calendar  
Faithful through a thousand years,  
Of the painted race of flowers,  
Exact to days, exact to hours,  
Counted on the spacious dial  
Yon brodered zodiac girds."

Be able to say with our poetic seer Emerson

"I know the trusty almanac  
Of the punctual coming back,  
On their due days of the birds."

Know, too, when they go, and when the day comes for your favorite trees, in the order established by ancestral habit, to deck themselves in their traditional splendors for the farewell pageantry.

¶ November is splendid on the South Shore. Mornings of flying cloud and frosty light, evenings of crimson sky where wildfowl float along, days of low sun slanting over hillside pastures splashed with the ruby and emerald of huckleberry and bay, nights when the sullen growl of the sea creeps in under the glittering stars, these together with the dull days when the landscape sits in gray and purple, and the black nights when the wind sweeps the marshes and lashes the hills,—all these make up our calendar.

¶ On the first Sunday in November falls the feast of our Royal Oak. This venerable tree, with a trunk seven yards round, spreading its branches a full hundred feet, heaping its great hemisphere of leaves high over the walls of the wood and the hill which encompass it, has been famous here-about since the dawn of our history. When the maples and the beeches are bare, when the elms and the birches have nothing to show but their tracteries of twig, when the ash leaves have fallen and all the white oak leaves have shriveled, this old monarch dons his robes of Tyrean purple and sits in state magnificent. On our way to church we turn aside to do him homage, and in church we thank God for him.

¶ The Thanksgiving feast falls this year on the twenty-fourth. In the primary grades interest in the turkey is inevitable and amusing, and it may be utilized as a spur to better work in language and drawing. In the intermediate grades the larger thought of the harvest should be emphasized, but in the upper grades the still larger thought of the inexhaustible treasures of God from which man has drawn not only supplies for the body, but food for the mind and the very water of life for the spirit. The boys and girls of the upper grades should be able to sing from the heart the Open-air Hymn of Beatrice Hanscom:

Not for rich gifts of gold or gems,  
Not for the gauds but few afford,  
But for thy sunshine, pure and free,  
I thank Thee, Lord.

For every bloom the summer brings,  
For every sheaf the harvest binds,  
For spring's first bud, for winter's snow  
And bracing winds,

For these, Thy gifts—for earth and sky  
Mingling their moods in sweet accord,  
For health, and for the seeing eye,  
I thank Thee, Lord.

¶ The character of the Thanksgiving souvenir should correspond to the dominant thought of the grade. Each should be a problem in design, properly planned, carefully worked out under the direction of the teacher. Among the examples of such work kindly sent me last year I have selected three for mention here. Two of these, the covers of which are reproduced on page 168, are from the same school. With them came this cheerful letter:

MY DEAR MR. BAILEY:—

The School Arts Book has inspired me to attempt something. But don't you put me in any magazine.

Of course you know the turkey girl and the pilgrim with a gun, taken bodily from your Book. I traced and hektographed them for the children to use. You are at liberty to use the work in any way you wish, only please keep the locality and teacher dark. Say they came from Cattaraugus County, or Irondequoit Bay, anywhere but —. We are now making covers for our Christmas booklet. I hope to live to tell the sequel.

Yours very truly,



These booklets contained a brief original account of the first Thanksgiving, a quotation from a poem about it, and a verse of a Thanksgiving Hymn, with pen drawings of Governor Bradford and of the Pilgrim Meeting-house. The pupils were eighth grade. The other comes from a ninth grade and is in strong contrast. Here is the Supervisor's letter about it.

DEAR MR. BAILEY:—

Knowing your appreciation of unpremeditated school room humor I must send you the accompanying original design for a Thanksgiving menu cover which was a "result" in one of the 9th Grade rooms this week. I think you will agree with me that it is interesting. You will wish to know the conditions under which it appeared.

The lesson was as follows :

Given, Material :—An enclosing space ; shape, size and position to be determined by the pupil ; the date November 26, 1903 or the word "Thanksgiving;" The word Menu ; If desired a short appropriate motto or quotation ; A folded sheet of gray and an "inside sheet."

Required :—An original design for a menu cover with due regard to space, values, etc.

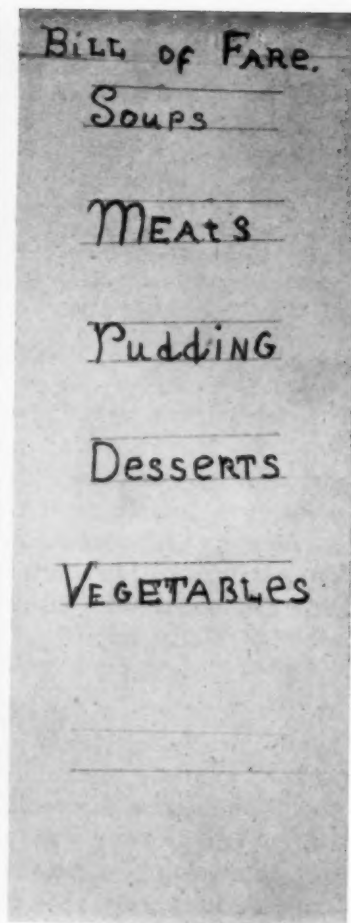
The enclosed result gave a degree of satisfaction that I would not destroy for the world : it was the result of genuine effort. You can, however, appreciate my feelings when the boy brought it to me for approval, his face glowing with joy. God bless him.

What an opportunity we have here !

Cordially yours,

Aye, what an opportunity ! There are teachers who do not believe in "wasting good time on souvenirs of any sort." I wish we all believed in wasting NO time, and could live up to our belief ! But I wish also that we all believed in utilizing every stray volt of childish interest in the child's education, and had the wit to make every commonplace thing glow with beauty.

¶ In the Outline for the month the elements of beauty are brought into prominence that eyes may be opened not only to the loveliness of the world, but to lovable things in the realm of art. The elements are so few and so simple that a child may grasp them all, but their combinations are so intricate and inconceivably numerous that only a genius can realize how long art is. The combinations required of children in





this month's outline and those which will be suggested next month are of the most elementary sort, and wholly within the range of school possibilities, for they are based upon work actually done by children under good teachers.

¶ The Supplement, containing illustrations of good work from Fitchburg, Mass., will offer suggestions along several lines to teachers of every grade. Mr. Parsons' lucid statements about elementary water color, will help primary and grammar teachers, and the straightforward exposition of methods in Pottery by Mr. Rose will be useful to teachers in high schools. Mr. Kenyon's Map Drawing may be of service in any grade, may be in fact, just what somebody has been looking for.

¶ Here is a suggestion from Bristol, Conn. Miss Arie E. Kelley is the Supervisor of Drawing for the city. In a recent letter, accompanying a package of drawings for the Book, she wrote:

We have a bulletin board in the public library. It has been there two years, and last year the librarian gave it a more conspicuous place, saying there was nothing in the library that interested people more. We post from six to a dozen or more drawings from one class at a time and change the set nearly every week, so as to represent the best work of the different schools. This plan helps to establish a standard and teachers as well as children like to see what is done in the different classes.

¶ After lamenting the passing of instruction by correspondence with Mr. Parker of Cambridge, it is a

pleasure to be able to announce so soon the opening of new opportunities for isolated workers through correspondence with Prof. Frank Forrest Frederick of the University of Illinois. Prof. Frederick is a graduate of the State Normal Art School, Boston, has traveled widely, and is well known throughout the middle west as a teacher, lecturer and author. He will give sound instruction in any phase of art.

¶ The School of Decorative and Applied Art, New York, opens with enriched courses and additional instructors, among whom is Mr. Frank Alvah Parsons, late of Teachers' College, Columbia University, one of the sanest critics and one of the most inspiring teachers in the metropolis. The announcement of the Eric Pape School of Art, Boston, is also encouraging to one who has "hopes and fears for art." Among the new instructors is Mr. Charles A. Lawrence, trained in the Massachusetts Normal Art School and in the hard school of experience as an illustrator for a large daily paper. Mr. Pape's school has had a phenomenal growth during the five years of its life.

¶ The Society of Arts and Crafts, Malden, Massachusetts, is planning for an exhibition of the handiwork of children, to be held in the month of January next. It will include the work of pupils of primary, grammar and high school grades. This preliminary

announcement will enable Supervisors and teachers of drawing and the manual arts to plan their work accordingly. There should be a widely representative exhibit of this important phase of educational work. That the exhibition may be a wholesome stimulus to young workers everywhere there will be a jury of admission, honorable mention of best work, and opportunities for sale if desired. Full details will be given in the December issue. If you can't wait for that, write to the Secretary of the Society.

## SEPTEMBER COMPETITION.

### NATURE DRAWING.

#### AWARDS.

##### First Prize, \$5.

Dorothy M. Pierce, Grade IX, Hopedale, Mass.

##### Second Prize, \$3. each.

Eva Dike, Grade VIII, Delaware, Ohio.

Helen Williams, Grade VIII, South Ashburnham, Mass.

##### Third Prize, School Arts Book for a year.

Emma Miller, Grade VII, Ephrata, Pa.

Mary Budd, Grade VI, Rye, N. Y.

Ellen Jacques, Grade VIII, West Millbury, Mass.

Beatrice Martin, Grade VII, Burlington, Vt.

Cecil Dunn, Grade VIII, Canastota, N. Y.

##### Fourth Prize, Packet of Nature Drawings.

Mabel Woods, Grade VIII, Groton, Mass.

Earl Gabaner, Grade VII, Oshkosh, Wis.

John J. Connerney, Grade IV, Waltham, Mass.

Alphonse Francoeur, Grade V, Fall River, Mass.

Arthur Cook, Grade VII, Delaware, O.

Bessie Baker, Grade VII, Delaware, O.

Isabelle Woods, Grade VIII, Groton, Mass.

Carrie McGrew, Grade VII, Marietta, O.

Mabel Althoff, Grade VII, Princeton, Ill.

Elsie Dumphy, Grade VII, Everett, Mass.

# HONORABLE MENTION.

Howard Briggs, Everett, Mass.  
 Ina D. Bradley, Princeton, Ill.  
 Gertrude Barbour, Webster, Mass.  
 Willie Bandlo, Webster, Mass.  
 Florence Barber, Princeton, Ill.  
 Nellie Brotherstone, Fall River.  
 Jas. Cavis, Traverse City, Mich.  
 Martha Clippinger, Delaware, O.  
 Alden S. Cook, Scituate, Mass.  
 May Clark, Easthampton, Mass.  
 Rhea Carl, Oshkosh, Wis.  
 Willie Cleare, Fall River, Mass.  
 Annette Drake, Delaware, O.  
 William Durant, Scituate, Mass.  
 Mary Dubois, Easthampton, Mass.  
 Priscilla Dackerman, Delaware, O.  
 Eva Dupré Dudley, Mass.  
 Ethel Early, Delaware, O.  
 Ralph Fox, Delaware, O.  
 Mary Ferris, Rye, N. Y.  
 Edith M. Folkins, Lynn, Mass.  
 Chester Fay, Waltham, Mass.  
 Ella Gardner, Springville, Utah.  
 Geo. Greenway, Hopedale, Mass.  
 Garnet Gevrez, Marietta, O.  
 Merritt Glass, Ephrata, Pa.  
 Fred Green, Dudley, Mass.  
 Ray O. Hall, Easthampton, Mass.  
 Raymond Hill, Uxbridge, Mass.  
 Virgil Hoffin, Springville, Utah.  
 Clara Hough, Delaware, O.  
 Ned Howard, Rye, N. Y.  
 Ethel Huntington, Springville.  
 Harold Hoyce, W. Millbury, Mass.  
 Elmer Hull, Ephrata, Pa.  
 Nellie Jacques, W. Millbury, Mass.

Erna Kuhn, Easthampton, Mass.  
 Merrill LaPoint, Canastota, N. Y.  
 Inez Litchfield, Scituate, Mass.  
 Charles Mahan, Everett, Mass.  
 Lucia Maggeo, Rye, N. Y.  
 Ethel Main, Delaware, O.  
 Yvonne Meunier, Woonsocket.  
 Lewis McNally, Everett, Mass.  
 Clara Meister, Marietta, O.  
 Homer Myers, Delaware, O.  
 Leslie Munn, Easthampton.  
 Hattie Peterson, Traverse City.  
 Virginie Patre, Easthampton.  
 Stella Ryder, Delaware, O.  
 Helen G. Robinson, Rye, N. Y.  
 Helen Ryan, Pontiac, Ill.  
 Annie Robertson, Waltham.  
 Martha Robinson, Everett, Mass.  
 Henry Scott, Webster, Mass.  
 Florence, Schaefer, Rye, N. Y.  
 Marion Smith, Easthampton.  
 Hattie Saunders, Canastota, N. Y.  
 Ada E. Smith, Easthampton.  
 Mary Shoemaker, Delaware, O.  
 Hazel Semon, Marietta, O.  
 Beulah Saner, Marietta, O.  
 Ernest Snow, 29 Oakland Ave.,  
 (no Town given)  
 Mildred Thomas, Rye, N. Y.  
 Elsie Tibbets, Canastota, N. Y.  
 Roy Tyrell, Oshkosh, Wis.  
 Herbert Tallet, Pontiac, Ill.  
 Ira Weise, Ephrata, Pa.  
 Innabelle Woods, Groton, Mass.  
 Hanley Wilhelm, Traverse City.  
 Lawrence Wheelock, Everett.

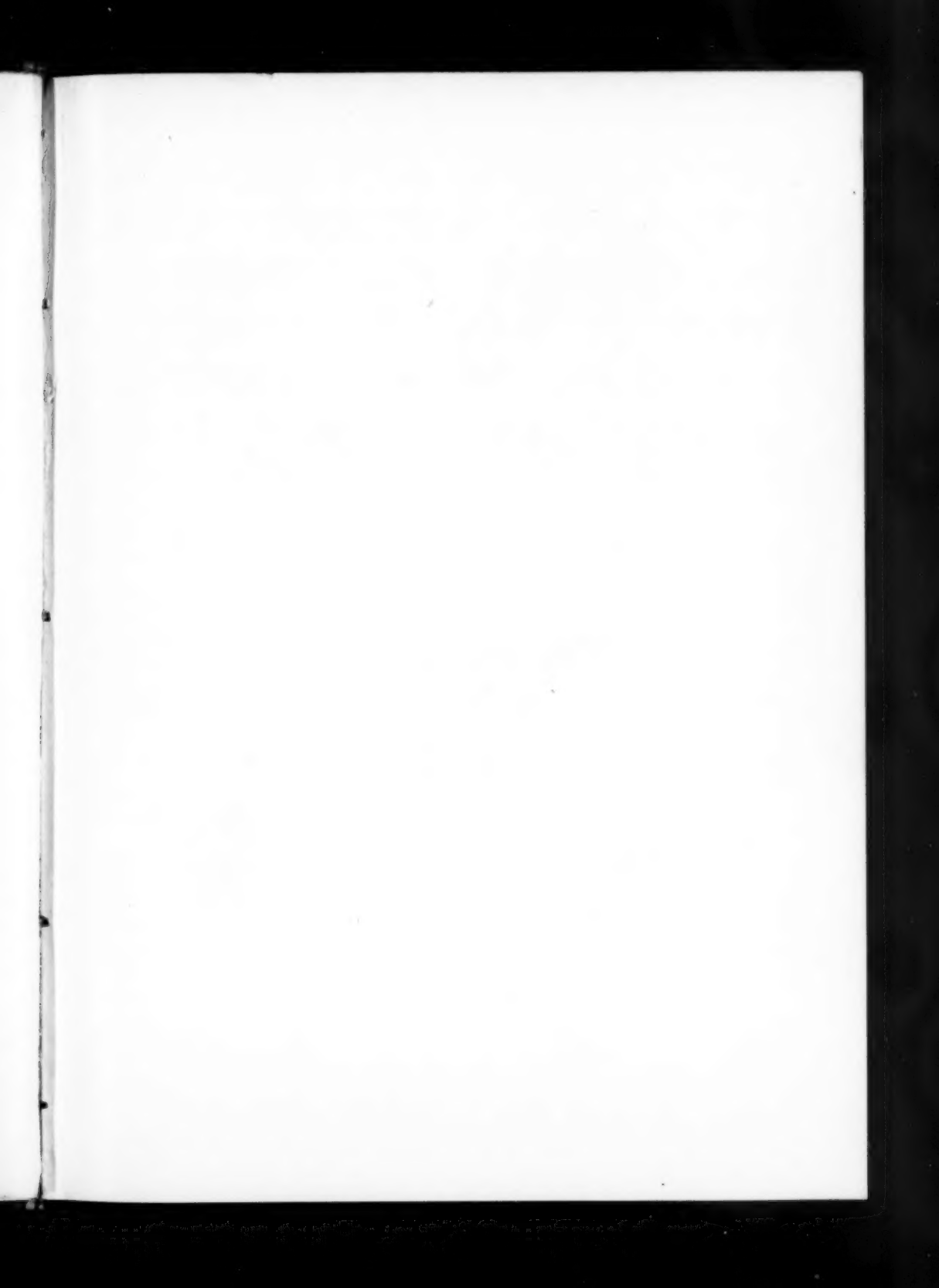
This long list of Honorable Mention includes the names of those who have done well, and in a few cases, perhaps better than some whose work received an award,—better *considering the conditions*. For example, in one case drawing had been introduced but two years; in another the equipment consisted of rough manilla paper and pencils only. Of course, the *awards* had to be made upon the *result on paper*, without any reference to the conditions under which it was produced. The jury was not supposed to know the conditions. But wishing to recognize *effort* as well as attainment, the jury selected from the several hundred submitted drawings, these seventy for Honorable Mention.

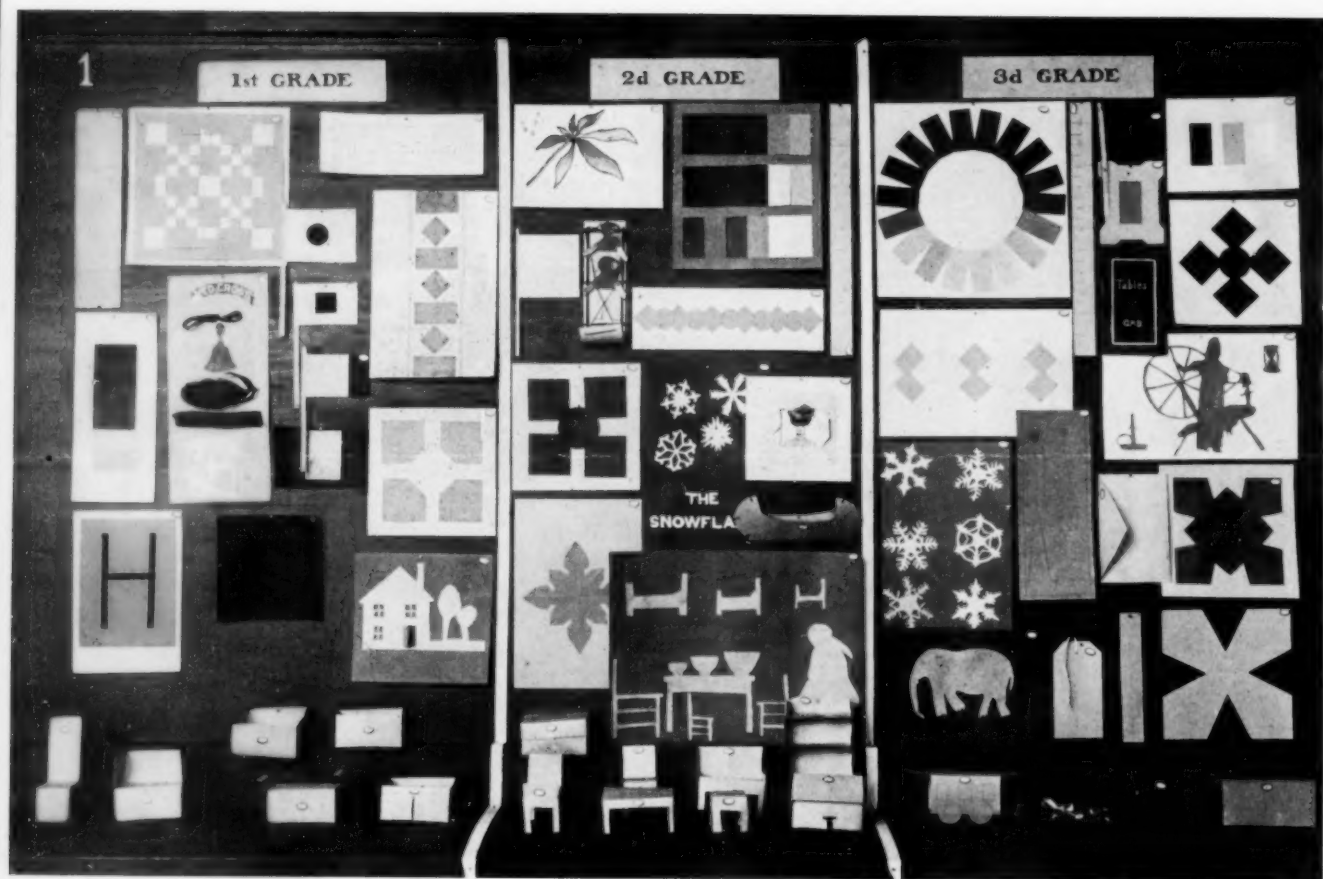
The first and second prize drawings and some of the others will be published in connection with the Outline in the September number of the School Arts Book, 1905.

The jury consisted of Mr. Walter Sargent, State Supervisor of Drawing, Massachusetts, and Mr. Bailey.

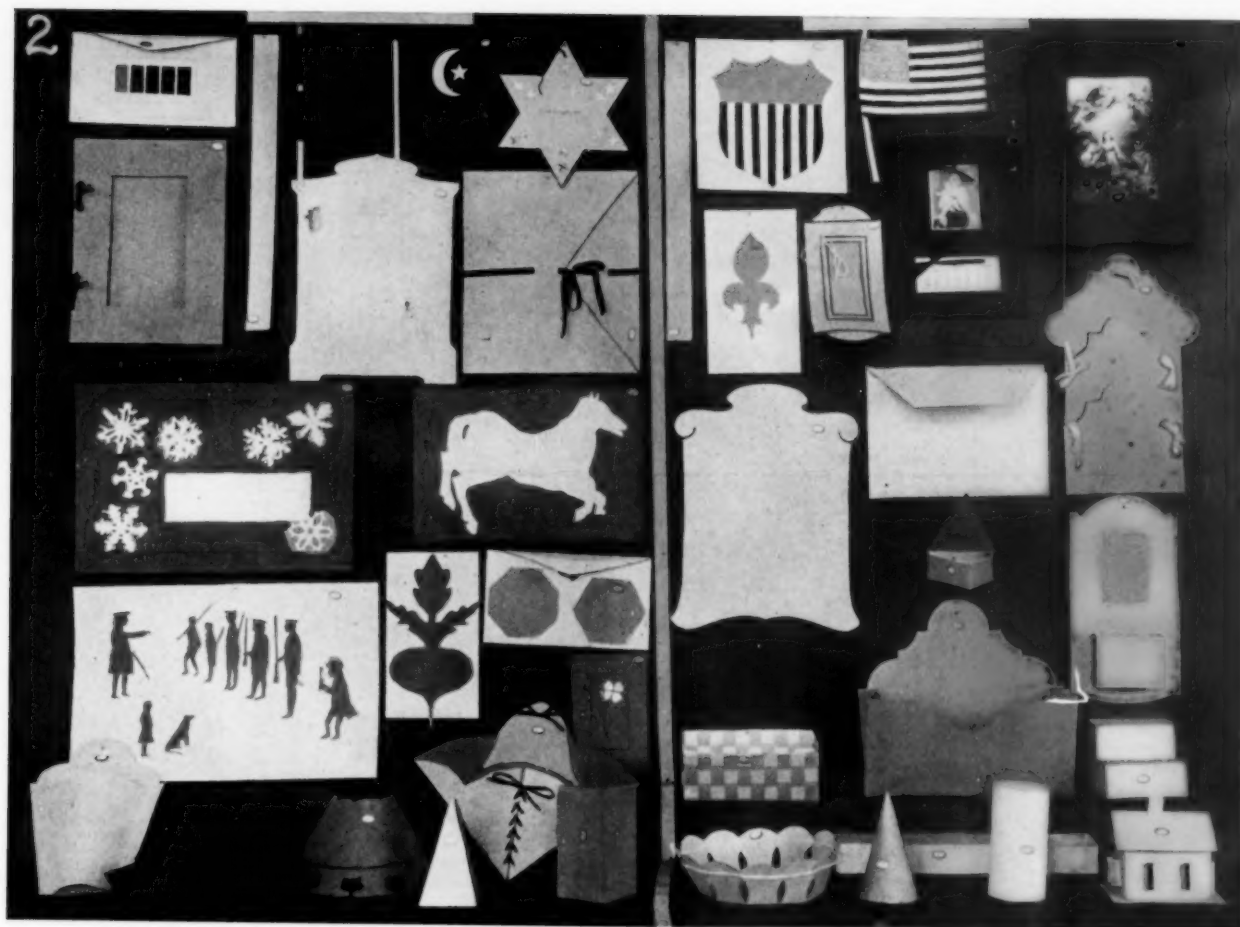
Another time: Don't do "fancy things"—decorative backgrounds, interlaced stems, broken margin lines, names in Old English and German text, names flourished, or written diagonally on the face of the sheet. Don't use such gay mounts that the drawing is smothered in splendor! Don't forget to put Post Office address *in full* upon the back of each sheet. In this lot several gave school, grade, age of pupil, but no town or state. Please do not ask for a return of the unsuccessful drawings; but if you *must*, don't forget to inclose stamps.

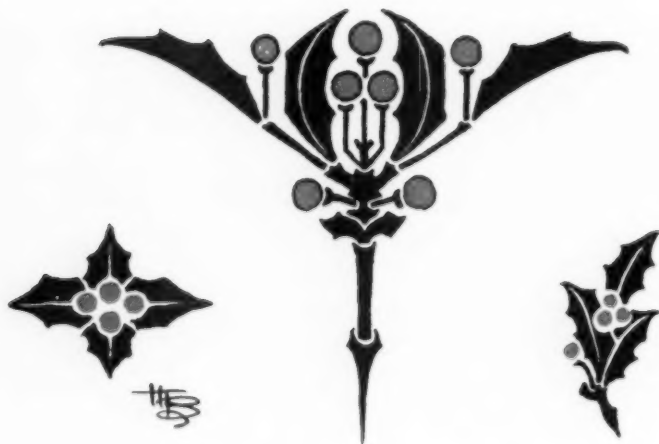
The editor wishes to thank all who entered the competition, and to express his appreciation of the manifest interest in the success of The School Arts Book.











SUPPLEMENT TO THE SCHOL AR

